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ABSTRACT

A study examined the relationships between the quality of writing on composition examinations and topic selection, outlining, rough drafting, and revision. A sample of 1,372 grade twelve students' essays was examined. Among the issues examined were how topic selection affects the final essay score, if and how selection of topic affects the type or amount of revision made between a rough and final drafts, whether students who use an outline and/or a rough draft score higher than those who do not, and what type of revision occurs between a rough and final drafts on essay tests and whether this revision differs substantively with respect to high- and low-scored essays. The results indicated a significant relationship between the essay topic selected from a number of topics and the score obtained, and between the use of an outline and rough draft together and the resulting score. The number of high scores that a particular topic received was inversely proportional to the frequency of that topic's selection. Although outlining and rough drafting techniques varied considerably, students who used them in conjunction scored significantly higher than students who did not. No significant relationships were found between the topic selected and the amount of revision conducted, or between the amount and type of revision and the score obtained. However, qualitative analysis of the revisions in relation to score suggests a qualitative difference in some categories, particularly stylistic and rhetorical. Students with weaker writing abilities revised as much as more able writers, and across the same revision categories: mechanical, lexical, syntactic, stylistic, figurative, and rhetorical. (Tables of data are included.) (Author/HTH)

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DRAFTING AND REVISING PROCESSES IN GRADE TWELVE STUDENTS' EXAMINATION WRITING

SUBMITTED BY
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TO
THE NCTE PROMISING RESEARCHER AWARD COMPETITION
IN COMMEMORATION OF BERNARD O'DONNELL

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Abstract. This research reports an investigation into the relationships between the quality of writing on composition examinations and topic selection, outlining, rough drafting and revision. A sample of 1,372 grade twelve students' essays is examined.

A number of questions are asked: Does topic selection affect the final score obtained on an essay and, if so, how? Does the selection of topic affect the type or amount of revision made between a rough and final draft and, if so, how? Do students who use an outline and/or a rough draft score higher than those who do not? What type of revision occurs between a rough and final draft on essay tests and does this revision differ substantively with respect to high- and low-scored essays? Chi-square analysis is carried out to determine the significance of topic selection relative to score, revision relative to topic selection, outlining/rough drafting relative to score, and revision relative to score. A qualitative analysis of topic selection, outlining/rough drafting processes and revision techniques is also undertaken.

Significant relationships are shown to exist between the essay topic selected from a number of topics and the score obtained, and between the use of an outline and rough draft together and the score obtained. The number of high scores that a particular topic receives is inversely proportional to the frequency of that topic's selection. Although outlining and rough drafting techniques vary considerably, students who use them in conjunction score significantly higher than students who do not. No significant relationships are shown to exist between the topic selected and the amount of revision conducted, nor between the amount and type of revision and the score obtained. However, qualitative analysis of the revisions relative to score suggests a qualitative difference in some categories, particularly stylistic and rhetorical.

The number of revisions carried out by all students, regardless of their abilities, is surprising. Weaker students revise as much as abler students, and across the same revision categories. For every thousand words of rough draft, students average approximately seventy revisions in writing their final drafts. These revisions do not encompass just spelling and punctuation corrections and neater handwriting, they incorporate all six types of revision. It has been found that the purpose of all revising undertaken by writers can be established in one of six categories: mechanical, lexical, syntactic, stylistic, figurative or rhetorical.

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Writing research (Britton, 1975; Christensen, 1967; Hunt, 1965, 1970; Mellon, 1969; O'Hare, 1973) and much theory (Britton, 1970; Diederich, 1974; Moffett, 1968; Kinneavy, 1971) have tended to concentrate on the writing process from a maturational or evaluative rather than a taxonomic perspective; that is, attempts have been made to show the differences in writing among various age groups, or to show the types of errors students make in their writing. However, the writing process itself has not been fully described categorically--it may never be--nor has the classification of the components of the process been completely examined empirically for its message to teachers of composition.

In 1975, at the Conference on Describing Writing and Measuring Growth in Writing, the following questions were asked (Odell & Cooper, 1977, p.vi):

1. When we describe writing and measure students' growth in writing, what should we look at? Should we examine only the written product? Should we examine the process or strategies which generate that product? In either case, what facets of the product, what aspects of the process should we examine when we describe/measure so complex a thing as growth in writing?

2. How can we find out how well an individual performs at a certain stage in his or her development as a writer? To ask it another way: How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction? (Italics added.)

3. How can we measure growth in writing over a period of time?

4. How can we involve students in the evaluation of writing?

Researchers have already made considerable strides towards answering several of the above questions. For example, in answer to Question 3, and the first part of Question 2, Kellogg Hunt, in his research on early and late blooming syntactic structures (Odell & Cooper, 1977), has shown that certain syntactic structures do not appear in the writing of students before certain age levels. Others (Mellon, O'Hare, O'Donnell) have demonstrated that particular instruction, especially in sentence-combining techniques, will increase the early use of some syntactic structures significantly.

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Longitudinal studies to assess the lasting effects of such instruction have yet to be conducted, and the entire question of the quality of writing as it relates to the use of certain syntactic structures has yet to be fully assessed (cf. T. Dunn, 1983).

Odell (Odell & Cooper, 1977) raises the questions: How do we identify the intellectual processes implicit in students' writing? How do we determine whether students are using these processes as fully and effectively as they might? He observes further that

> . . . If we want to make useful diagnoses or formative evaluations of student writing--that is, if descriptions of students' present writing are to be used in helping them improve subsequent writing--we must have some insight into their use of these processes. In making this claim I am assuming that: 1) Although thinking is a complex activity, the number of conscious mental activities involved in thinking may not be infinite. . . . 2) We can identify linguistic cues--special features of the surface structure of written or spoken language--that will help us determine what intellectual processes a writer is using. 3) In order to improve students' writing, we will have to determine what intellectual processes we want students to begin using, continue using, or use differently; to make this determination, we must have a good sense of how they are presently functioning. (p. 108, italics added)

The research of Hunt et al. with regard to when and how students use certain syntactic structures has provided some of the insights sought by Odell. The research in this study, which elaborates further on the writing processes of students, examines, in answer to the first two questions posed by Odell and Cooper above, a written product, specifically composition examinations at the grade twelve level; it examines that product in an attempt to ascertain what writers appear to be doing in starting and revising their work, that is, in making choices, and in identifying the types of choices made. It addresses Odell's questions: 1) How do we identify the intellectual processes implicit in students' writing? 2) Are there linguistic categories present in the surface structure of student compositions that help identify the intellectual processes used by the writers? 3) If there are, will knowledge of these assist teachers in improving students' writing?

In 1978, the provincial English Written Composition Achievement Test was administered to 12,695 grade twelve students in the province of Alberta, Canada. The students were directed to choose one topic from six provided; space for rough work, suggestions for writing, and categories for scoring the finished work were given in the examination booklet (cf. Appendix A). The compositions were scored holistically on a four-point scale by marking teams composed of Alberta English teachers under the direction of Alberta Education and university and school system supervisory personnel. All markers had undergone earlier workshop sessions in holistic scoring procedures.

The research takes its point of departure from a pilot study done by Emig (1971, p. 25) who examined the assumption that student writers, first of all, do outline and, secondly, that outlining prior to composing results in writing of superior organization. Both writing an outline and writing a rough draft have been advocated by teachers as the route to quality composition. The Alberta Composition Achievement Test booklets, for example, provide identified space for such work.

The Emig study, based upon 109 expository themes written by twenty-five, high-honours, grade eleven English students during an eight-week period, identifies approximately thirty-seven percent of the themes as preplanned in any fashion, and only eight percent of the themes as formally outlined. Emig found no correlation between the presence or absence of an outline, formal or otherwise, and the grades received. She also found, in questioning professional and academic writers, that there was "a great diversity and individuality" in their writing practices. Do these findings hold true for compositions written under test conditions where revision of a rough draft, if not explicitly required, is at least implied by the space provided? Is there a significant diversity in the revision practices of students relative to the quality of their writing? And, ultimately, the question remaining is: does writing activity such as outlining and preparation and revision of a rough draft result in improved writing or not? Is it a useful activity for some students more than for others, or does it matter with some topics more than with others?

Purpose

This study reexamines both Emig's conclusion with respect to the use of the outline and the widely held assumption that writing a rough draft and carrying out extensive revisions on it results in superior writing. The changes which occur between the rough draft and final composition of

meritorious papers, those scored 4, as compared to the changes which occur on papers of lesser merit, those scored 1, 2, or 3 are analyzed. As opposed to discussion of writing maturity or composition evaluation per se, the research is directed primarily toward classification and description, based upon an examination of some of the characteristics of the product, which might affect the process leading to quality composition. The research attempts to further our understanding of the writing process in answer to the basic question posed by Odell cited above: How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction?

An additional task of this study is to examine the significance of topic selection (Table I) upon the quality of the final composition.

TABLE I

Theme Topics

Topic 1	The most important freedom is the freedom to pursue one's dreams.
Topic 2	Modern society treats young people and old people in the same ways.
Topic 3	Money and material goods are not necessarily the measures of success and happiness.
Topic 4	Nature in Alberta expresses itself in beautiful extremes.
Topic 5	Young people should have a greater say in government for it is their future that is being shaped.
Topic 6	It is a myth that young people are rebellious. They are, in fact, of any group the most docile and the most resistant to change.

Also, to accompany the quantitative analysis of the above factors, a qualitative analysis is attempted to determine what, if any, substantive differences exist in the changes made between rough draft and final composition on 4-score papers as compared to those made on an equal sub-sampling of 1-, 2-, and 3-score papers.

In summary, the problems investigated may be stated as follows:

a. Do student compositions which utilize an outline and/or a rough draft rank higher by teacher evaluation than those which do not?

b. What revision occurs between a rough draft and a final draft on essay tests, for what purposes, and does this revision differ substantively with respect to high and low scored essays?
c. Does the selection of a topic from a number of topics affect the type of revisions made between a rough draft and a final draft on essay tests, and, if so, how? Does topic selection affect the final score, and, if so, how?

Method

Several hypotheses were established against which to test the questions addressed in this study:

1. Where a choice of topics is offered, the topic selected for an essay does not bear a signification relationship to the score obtained.
2. The type and amount of revision between rough draft and finished composition are not significantly related to the topic chosen.
3. Students who employ an outline and/or a rough draft do not score significantly higher on their essays than those who do not use an outline and/or a rough draft.
4. The amount of revision from rough draft to finished product in each revision category is not significantly related to the quality of the finished composition.

To assist in the investigation of these hypotheses, a series of questions was set:

1. How many papers in the sample were written on each theme and what scores did they obtain?
2. How many papers in the sample use an outline only, formal or informal, and what scores did they obtain?
3. How many papers in the sample use a rough draft only, and what scores did they obtain?
4. How many papers in the sample use both an outline and a rough draft, and what scores did they obtain?
5. How many papers in the sample use neither an outline nor a rough draft, and what scores did they obtain?
6. What are the categories of revision used by students in making changes between rough and final drafts?

7. What is the frequency of revision in each category for each score and each topic?

As well, three questions were asked relative to the quality of prewriting activities:

1. Is there a qualitative difference in the information load of the topics offered?
2. Is there a qualitative difference in the outlining and rough drafting processes used by students?
3. Is there a qualitative difference in the revisions for each category relative to score?

An outline was defined as "any schema related to the composition of the theme, prior to the theme (informal) . . .; numbers or letters may precede the items, and there may be at least one level of indentation (formal)" (Emig, 1971, pp. 26-27).

A rough draft was defined as all written material, excluding any outlining, which the student produced (and submitted) exclusive of the final copy. This usually included all material on the left-hand side of the examination booklet pages in the "rough work" space, as well as any interlinear changes, additions, or deletions that might have been made to that rough draft writing during or after its initial composing process. Hence, "revision changes" to the rough draft are only those differences between it and the final copy written on the right-hand side of the booklet in the "finished work" space.

In a very few instances, due either to time constraints or to the student's intention to write only one draft, only one copy was produced either on the left- or right-hand side of the booklet. In these cases, since the score is based on the single copy as if it were a final draft, the writing was treated as final draft without a rough draft. Word counts, based on the number of words in the rough draft, do not include these papers nor, of course, do these papers provide any revision counts.

The sample was analyzed first for answers to questions 1 through 5 above. These data are reported in Table II. A dozen papers, three from each score, were analyzed to determine the revision categories which students used in making changes between their rough and final drafts. These categories, based on the purpose of the revision, were identified as mechanical, lexical, syntactic, stylistic, figurative and rhetorical. The categories were further

Table II

Prewriting Activities Relative to Score

Prewriting Activities		SCORE 1	2	3	4
Topic Choice	Outline/Rough Draft				
	Neither outline nor rough draft.	5	12	3	3
Topic #1	Outline only.	1	8	6	1
N_1 = 329	Rough draft only.	24	152	46	14
(23.98%)	Both outline and rough draft.	5	20	22	7
	Neither outline nor rough draft.	3	4	1	0
Topic #2	Outline only.	1	10	0	0
N_2 = 170	Rough draft only.	15	78	21	12
(12.39%)	Both outline and rough draft.	1	16	4	4
	Neither outline nor rough draft.	8	12	1	0
Topic #3	Outline only.	7	8	7	3
N_3 = 503	Rough draft only.	55	241	66	12
(36.66%)	Both outline and rough draft	7	45	23	8
	Neither outline nor rough draft.	2	7	1	0
Topic #4	Outline only.	2	8	4	1
N_4 = 210	Rough draft only.	31	80	24	4
(15.31%)	Both outline and rough draft.	8	22	15	1
	Neither outline nor rough draft.	2	0	0	0
Topic #5	Outline only.	2	3	1	1
N_5 = 101	Rough draft only.	19	32	11	6
(7.36%)	Both outline and rough draft.	0	14	8	2
	Neither outline nor rough draft.	0	0	1	1
Topic #6	Outline only.	0	1	2	2
N_6 = 59	Rough draft only.	4	24	13	3
(4.30%)	Both outline and rough draft.	1	1	5	1
Totals: N = 1372		208 14.80%	798 58.16%	285 20.77%	86 6.27%

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refined as the specifics of each were established through use by the researcher. For example, if one word replaced another to change the meaning, it was coded as a lexical revision. If the same word change constitutes a synonym replacement to reduce repetition, the revision was categorized as a stylistic change.

In addition to mechanical revisions (Eley, 1953), three categories (lexical, syntactic, rhetorical), established by Emig (1971), have been utilized. In each case, the original definitions have been adjusted somewhat to accommodate the data. Also, two categories, stylistic and figurative, were added to accommodate these reasons for revisions which were found in the student compositions. It should be noted that the categories, while still not mutually exclusive in some instances, have been found adequate to accommodate all types of revisions discovered in the sample. Moreover, these categories have been found to distinguish the more specific revisions identified as mechanical, lexical and syntactic from changes which appear to have much more to do with quality of thought; i.e., stylistic, figurative and rhetorical. In the former instances, revisions more often involve correctness and/or appropriateness of text; in the latter, the revisions reflect to a greater extent audience awareness on the part of the writer. In this respect, these latter changes frequently require much more rewriting than do the former and, it would appear, much more thought on the part of the writer about the revision.

Finally, the six categories are, to some extent, hierarchical. Revisions that might be classified as syntactic in nature frequently involve changes in level, specificity, et cetera, as well, In such cases, the revisions are classified according to the "highest" category represented by each change and recorded only once. For example, in the rough draft, a student wrote

> They also think that it is going to restrict their freedom
> by having to take care of an old person.

In the final draft, this sentence was changed to

> They also think that it is going to restrict their freedom
> by having an old person under foot all the time.

The revision is syntactic in that the relationship of the parts is affected, the verbal being replaced by a noun. However, the revision is also figurative; the concept has been expanded, cliche notwithstanding--in this

instance by use of a figure of speech--thereby increasing its concreteness. (It might also be argued that a change in style has also been effected.) The revision is categorized once as figurative, however; it being the "higher" category represented by the change.

The categories for analysis of revision and their descriptors are listed here in hierarchical order:

a. Mechanical - changes between rough and final draft which involve a correction. These changes might include punctuation, spelling, agreement, tense and capitalization changes; changes from abbreviated or contracted forms to non-abbreviated or -contracted forms; e.g., "#" to "number," "isn't" to "is not."

   Note 1: not all punctuation changes are mechanical; use of the hyphen, for example, for clarifying modification (e.g., red brick house/red-brick house), or punctuation to eliminate fragments or run-on sentences are syntactic revisions.

   Note 2: changes which involve use of recognized acronyms such as NATO are mechanical; however, changes from such abbreviations to their full form in the final draft are classified as stylistic.

   Note 3: transcription errors, since they do not indicate a conscious revision made by the student upon the text, are not counted.

b. Lexical - changes between rough and final draft from or to a single word for denotation purposes only.

   Note 1: connotative changes are classified as stylistic changes, e.g., politician/statesman.

   Note 2: level changes are classified as stylistic changes; e.g., told/informed.

c. Syntactic - changes between rough and final draft, within the sentence only, affecting the relationship between the syntactic parts; i.e., changing a word to a phrase, a phrase to a clause, predication, subordination, modification, and coordination.

d. Stylistic - changes between rough and final draft including connotation, voice, level, and clause inversion which paraphrase or are optional in nature.

   Note: stylistic revisions might be considered as micro-rhetorical changes.

e. Figurative - changes between rough and final draft, which may go beyond the sentence boundary, to increase or decrease the specificity, concreteness, generality or abstraction of the text.
Note: these revisions may be considered an expansion on the original text; i.e., additional modification of a term which is already modified, or additional sentences to expand a concept and thereby increase its specificity and/or concreteness.

f. Rhetorical - changes between rough and final draft, which almost always go beyond the sentence, to manipulate the reader; i.e., sentence type changes such as declarative to interrogative, beginning new paragraphs, underlining for emphasis, reordering sentences, and adding sentences which emphasize rather than expand upon a concept.

A number of questions, based on the category descriptors and examples discovered in the compositions, was developed to standardize classification of the revisions made between rough and final drafts. These questions are not intended to be exhaustive of all the possibilities for revisions which might occur between the two drafts, but merely to reflect the type of changes assigned to each revision category.

a. Mechanical: does the revision
   1. correct a punctuation error?
   2. correct a spelling error?
   3. correct an agreement error?
   4. correct a tense error?
   5. correct a capitalization error?
   6. transcribe an abbreviation, contraction or number in full?
   7. reduce a series of words to a common acronym?

b. Lexical: does the revision
   1. involve a change in the denotative meaning of a word?

c. Syntactic: does the revision
   1. affect the syntactic relationship of the sentence parts?
   2. introduce (or eliminate) modification in cases where the item, before (or after) the change, is unmodified?
   3. introduce a word for a phrase or clause, or vice versa?
   4. introduce a phrase for a clause, or vice versa?
   5. subordinate a previously coordinated part of the sentence, or vice versa?

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6. subordinate or coordinate one sentence to another?
7. punctuate to eliminate sentence fragments and run-ons?

d. Stylistic: does the revision
1. paraphrase the rough draft version?
2. offer an optional version of which a judgment of better or worse might be made?
3. switch from active to passive voice, or vice versa?
4. increase or decrease the stylistic level?
5. invert text within the sentence?
6. reduce (or introduce) repetition for effect?
7. change the auxiliary verb?
8. replace an acronym with its full form?
9. involve a shift in connotation only?
10. switch person, or noun/pronoun?

e. Figurative: does the revision
1. increase/decrease specificity, concreteness?
2. increase/decrease modification of previously modified text?
3. increase/decrease text to expand upon/reduce a concept (thereby increasing/decreasing specificity or concreteness).

f. Rhetorical: does the revision
1. manipulate the reader?
2. switch to the conditional mood?
3. switch the type of sentence; e.g., declarative to interrogative?
4. reorder sentences?
5. begin a new paragraph or cancel one?
6. introduce underlining for emphasis?
7. add (or subtract) sentences, without expanding (or reducing) the concept, to emphasize (or de-emphasize) a point?

A sub-sample of 144 papers, consisting of all 4-score papers based on "agreement" scores (at least three markers agreed) in the sample (36 papers), and a corresponding thirty-six papers from each of the other three scores were analyzed to provide a count of all revisions between rough and final drafts in the six revision categories for the six topics. (See Appendix C.)

The number of words in each rough draft was recorded, and the total number of words for the rough drafts in each score was calculated. For purposes of

comparison between revision categories for each topic, score and between scores, the total number of revisions in each category for each score and topic was converted to revisions per thousand words of rough draft.

Of course, the number of words in the few papers in the sub-sample without rough drafts was not recorded as these papers were considered to be final drafts, but neither do these papers provide any revisions to the total. (See Appendix B for data on average papers: word count, range, frequency of revision per 1,000 words).

An independent coder analyzed twelve papers, three from each score, to determine the replicability of revision coding. Product-moment correlation coefficients were calculated for each category to determine the degree of intercoder reliability, with .05 level of confidence considered acceptable. Agreement of 93.3% was achieved overall. Product-moment correlation coefficients calculated for each revision category averaged 0.75, significant at $p < .01$ level of confidence.

Findings

Relationship of Topic to Score

Table III, Topic Relative to Score, presents the data relevant to Hypothesis 1: where a choice of topics is offered, the topic selected for an essay does not bear a significant relationship to the score obtained. Over a third of all students in the sample opted for topic #3. However, the greatest percentage of 4-score papers (11.9%) were written on topic #6, with topics #2(9.4%), #5(8.9%), and #1(7.6%) all producing a greater percentage of 4-scores than the most popular topic, #3. Topic #6 also produced the greatest percentage (35.6%) of 3-score papers.

Chi-square analysis of the relationship of topic to score indicated a significant ($p < .001$) overall correlation between topic and score. Hence, the null hypothesis was rejected and the choice of topic was deemed to relate to the score obtained. Further examination of the contribution of cells to the over-all chi-square revealed that topic #4, as well as topic #6, appeared to be related positively to score ($p < .05$).

During the holistic scoring of these essays, teacher-markers were heard to make such comments as, "If I have to read another 'beautiful Alberta' paper, I'll scream!" What effect did such a remark have on the validity of the holistic scoring of other markers when they next picked up a Topic #4 paper to score? In fact, very few Topic #4 papers (2.9% as compared to 6.3% overall)

TABLE III

Topic Relative To Score

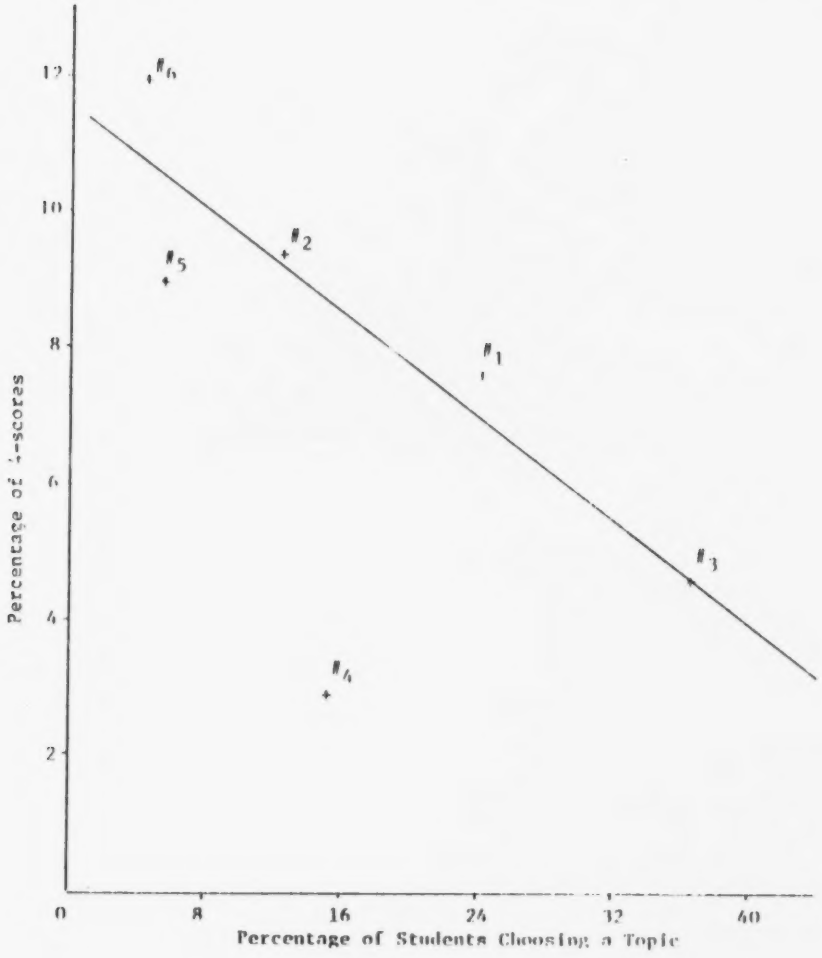
N = 1372	SCORE 1	2	3	4	X^2
Topic #1 N = 329 (23.98%)	35	192	77	25	5.87 (0.15)
Topic #2 N = 170 (12.39%)	20	108	26	16	7.04 (0.10)
Topic #3 N = 503 (36.66%)	77	306	97	23	3.56 (0.35)
Topic #4 N = 210 (15.31%)	43	117	44	6	8.70 (0.05)
Topic #5 N = 101 (7.36%)	23	49	20	9	7.15 (0.10)
Topic #6 N = 59 (4.30%)	5	26	21	7	12.78 (0.005)

$X^2 = 45.10$ with 15 df significant at $p < .001$

received a 4-score despite the topic's being the third most popular student choice of the six offered. Topic #3, the most popular choice, received the next least percentage (4.6%) of 4-scores. Again, it would appear that frequency of choice of topic inversely affected markers' selection of the best papers. This phenomenon is observed throughout the six topics, with Topic #6, the least popular topic, receiving, proportionally, the most 4-scores. The frequency polygon (Graph I) illustrates this phenomenon further. By plotting the percentage of students who chose a particular topic against the percentage of 4-scores for each topic it is graphically shown that the percentage of 4-scores per topic is inversely proportional to the frequency of topic selection. Topic #4 has not been included in the slope calculations because the teacher-marker reaction to papers on this particular topic, as discussed above, appears to have adversely influenced the number of 4-scores given thereby contaminating the data for this topic.

GRAPH I

Topic Choice Relative to Score



Inspection of the topic statements themselves reveals a number of possible inequities among them. For instance, Topic #6 is the only statement given in two sentences, the second, descriptive sentence offering some elaboration on the first declarative sentence. This statement could provide students some additional insight into the development of the essay. To a lesser extent, Topic #5 offers additional modification of the basic declarative statement, although the subordinate clause is not so much added description as additional declaration. The other topics offer only a simple declarative statement in each case. Moreover, Topic #4, producing the least proportion of 4-scores, is

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the shortest statement offered of the six, appealing perhaps in its brevity and succinctness but, having caught the students' attention, offering little additional insight into the direction which the essay might take. And, finally, Topic #2, the second most productive of 4-scores, suggests, in its compound form, an essay development through comparison and parallel structure. Hence, it may be argued that Topics #2, #5 and #6, each producing a higher than average percentage of 4-scores, offer an advantage to the students opting in their favour.

Relationship of Topic to Revision

Table IV, Topic Relative to Revision, presents the data obtained relative to Hypothesis 2: the type and amount of revision between rough draft and finished composition are not significantly related to the topic chosen. Chi-square analysis of the relationship of topic selection relative to the frequency of revisions per thousand words in each category indicated no significant correlation between topic and revisions. Hence, the null hypothesis was retained. The type and amount of revision was deemed to be unrelated to the topic selected.

TABLE IV

Topic Relative To Revision Per 1000 Words

	TOPIC					
Category	1	2	3	4	5	6
Mechanical	14.13	16.19	12.9	17.4	15.02	11.4
Lexical	5.47	3.1	4.47	6.64	5.7	4.4
Syntactic	6.45	7.26	8.16	11.21	9.32	8.29
Stylistic	16.09	24.41	21.06	25.07	15.28	27.97
Figurative	10.49	14.53	14.11	23.00	12.69	14.76
Rhetorical	6.32	5.78	6.73	7.67	2.59	10.62

$X^2 = 12.29$ with 25 df
non-significant at $p < .05$

Relationship of Outline and/or Rough Draft to Score

Table V, Outline/Rough Draft Relative to Score, presents the data obtained relevant to Hypothesis 3: students who employ an outline and/or a rough draft do not score significantly higher on their essays than those who do not use an outline and/or a rough draft. Over forty percent of the students who used both an outline and a rough draft scored 3 or 4 on their compositions. Conversely, over eighty percent of those who used neither an outline nor a rough draft scored 1 or 2 on their compositions.

TABLE V
Outline/Rough Draft Relative To Score

N = 1372	1	2	3	4	X^2
Neither outline nor rough draft	20	35	7	4	14.30 (.005)
Outline only	13	38	20	8	4.20 (.25)
Rough draft only	148	607	181	51	6.65 (.10)
Both outline and rough draft	22	118	77	23	27.48 (.001)
$X^2 = 52.63$ with 9 df significant at $p < .001$					

Chi-square analysis of the relationship between outline and/or rough draft and score indicated a significant correlation ($p < .001$). Hence, the null hypothesis was rejected, and outlining and rough drafting used together were deemed to correlate positively with the score obtained. Further examination of the contribution of cells to the overall chi-square revealed that outlining alone does not correlate with the score obtained, thereby corroborating Emig's findings. Rough drafting alone was significant at the $p < .10$ level and, inasmuch as this does not meet the previously set .05 level, H_o was not rejected. However, since some relationship between rough drafting and score can be shown with 90% confidence, it would appear that more research may be warranted before any definite conclusions concerning rough drafting alone should be made, and to confirm that Type II error has not been introduced (that is, that a false hypothesis has not been retained).

Some students (4.8%) wrote neither an outline nor a rough draft and their marks reflect this--over 80% of these scored 1 or 2. Some students (5.8%) wrote an outline only and, again, the majority of these students--65% of those using an outline only--scored 1 or 2. Where outlining was combined with the writing of a rough draft, a significant correlation ($p < .001$) with score was observed. Forty-two percent of those students who used both prewriting activities in combination scored 3 or 4 on their papers (compared to 27% who scored 3 or 4 overall--9.6% who combined both scored 4, compared to 6.3% overall).

Outlines varied in form from as few as four points jotted down in phrase--or even word (noun)--form to elaborate schemata written out in complete sentences, and sometimes involving several sentences to each point. However, where rough or final drafts developed considerably further on these schemata, despite their elaboration, the schemata were acknowledged as outlines and not as rough drafts.

Some students used numbers, some dash marks, some indentations or spaces between points. Some students started with one method such as numbering and switch to another such as dash marks or spacing part way through. Formal outlining, such as that taught in school or displayed in some textbooks, was used in approximately five percent of the papers. Any schema which demonstrated some thinking on the topic, despite its brevity or elaborateness, formal or informal, was counted. Of course, the amount of thinking could not be assessed, only guessed at.

One notable outlining method was used by students who began writing a rough draft and switched to point-form outlining part way through. These students sometimes switched back to complete the rough draft and sometimes the outline ended the rough draft stage. It would appear that as ideas, triggered in the composing process of the rough draft, began coming too rapidly to write down in complete sentences, the outline form offered an expedient alternative. Britton's phrase (Cooper & Odell, p. 24), "shaping at the point of utterance," appears especially pertinent in describing these outlining practices.

Further evidence of Britton's observations was noted in outlines which were not followed slavishly--or, for that matter, at all--and which varied in length and degree of completeness. Where time is a factor, such as on a composition examination, outlining often appears to serve the purpose of

starting the thinking process on the topic, and it is abandoned at some point where ideas flow freely and time is more profitably spent writing them down in complete prose form. When ideas begin to "dry up," then reversion to outline form in the middle of the rough draft may also restimulate the flow (rather than accommodate too rapid a flow).

A few students began with outlines which became more and more elaborate as they progressed until finally they became a rough draft. Others outlined their essays completely, but developed their rough drafts only partially before beginning the final draft. Very occasionally, an outline, although on topic, was not followed sequentially at all when the rough or final draft was written. This practice suggests, in these few instances, a thinking process which is on the topic but which is not using the outline as an organizational process for the essay.

Most students (89.4%) in the sample wrote rough drafts of their essays. Seventy-two percent of the students wrote only a rough draft (no outline) prior to their final draft. Of these, 76.5% scored 1 or 2 on their papers (compared to 73% who scored 1 or 2 overall--5.2% scored 4 compared to 6.3% overall). As with the use of an outline alone, it appears that the writing of a rough draft alone is unrelated to the score obtained. An unimpressive chi-square of 6.65 with 3df (at a level of significance of only .10) would suggest as much. However, further research into the relationship between score and rough draft may be warranted.

Rough drafting practices, like outlining practices, varied among papers. Frequently, students did not finish the rough draft prior to completing their final draft. Sometimes the rough draft was developed half or two-thirds of the way to completion and left at that point. Most frequently, a final paragraph which did not appear in the rough draft was added to the final draft. On a timed (2-hour) composition examination, this practice may be explained, in part, by the pressure to move on quickly to the final draft. (One hundred forty-five students, of the 1372 in the sample, wrote only one draft which, for marking purposes, was considered to be the final draft.) However, as with outlining, rough drafting appeared to be carried out to a point where writers discovered the total content and organization of their essays, and beyond which there was no need to continue. At this point, the need to complete the rough drafts was obviated, particularly in light of time constraints, and the writers moved on to the final draft stage.

On a very few papers, the rough draft was not adhered to organizationally; that is, although the final draft dealt with the same topic generally, the sequence of ideas and, to some extent, the treatment were very different from that of the rough draft. As with the outline, this anomaly suggests that a very few students used the rough draft stage to think about the topic but not to organize or structure it in a form they would ultimately use in their final draft. For them, the organizational stage was reserved until the final draft was being written. Conversely, a very few papers were virtually unchanged between rough and final drafts. For these students, revision, as a component of the writing process, either had not been learned, or was not evident due to revision changes being made on the rough draft prior to transcription. The latter, however, did not appear to be the case from an inspection of their rough drafts.

Relationship of Revision to Score

Table VI, Revision Changes Relative to Score, presents the data obtained relevant to Hypothesis 4: the amount of revision from rough draft to finished product in each revision category is not significantly related to the quality of the finished composition.

TABLE VI

Revision Changes Per 1000 Words Relative To Score

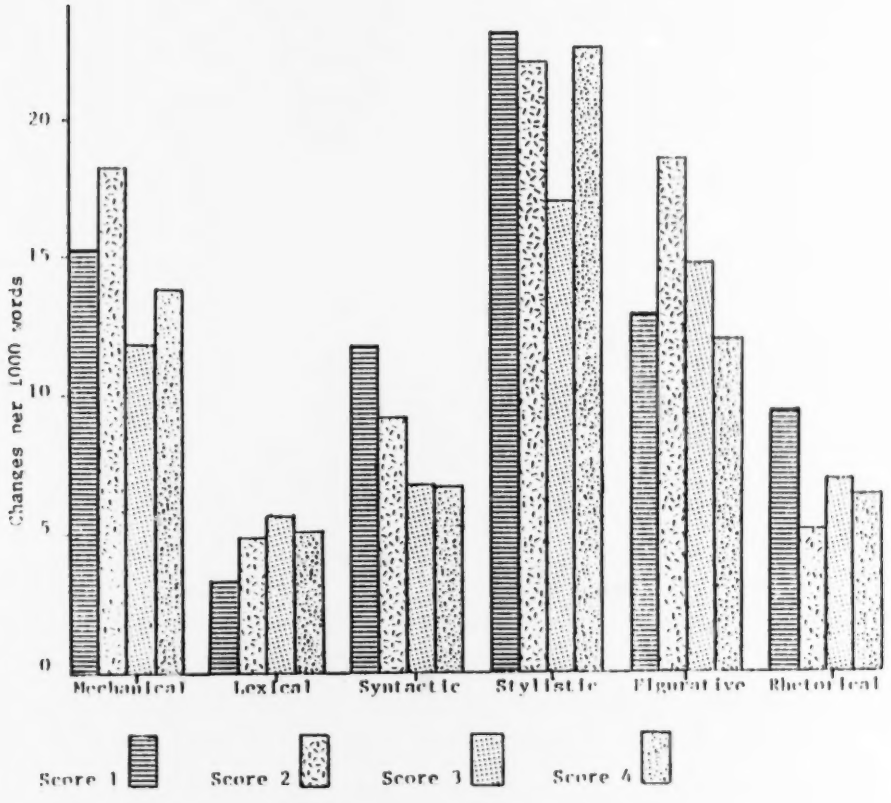
	SCORE				
Category	1	2	3	4	Total
Mechanical	15.15	18.04	11.7	13.65	58.54
Lexical	3.26	4.79	5.56	5.08	18.69
Syntactic	11.65	9.13	6.67	6.6	34.05
Stylistic	22.79	21.79	16.79	22.44	83.81
Figurative	12.77	18.4	14.16	11.79	57.12
Rhetorical	9.27	5.08	6.79	6.32	27.46
Total	74.89	77.23	61.67	65.88	279.67

$X^2 = 5.94$ with 15 df
non-significant at $p < .05$

A histogram (Graph II) and a frequency polygon (Graph III) provide pictorial representations of these data. The graphs show that the frequency of stylistic revision per thousand words of rough draft is greatest for all scores. The frequency of figurative revisions on 2- and 3- score papers ranks second along with the frequency of mechanical revisions on 1- and 4- score papers. Syntactic, rhetorical and lexical revisions are made with decreasing frequency at all score levels.

GRAPH II

Revision Relative to Score



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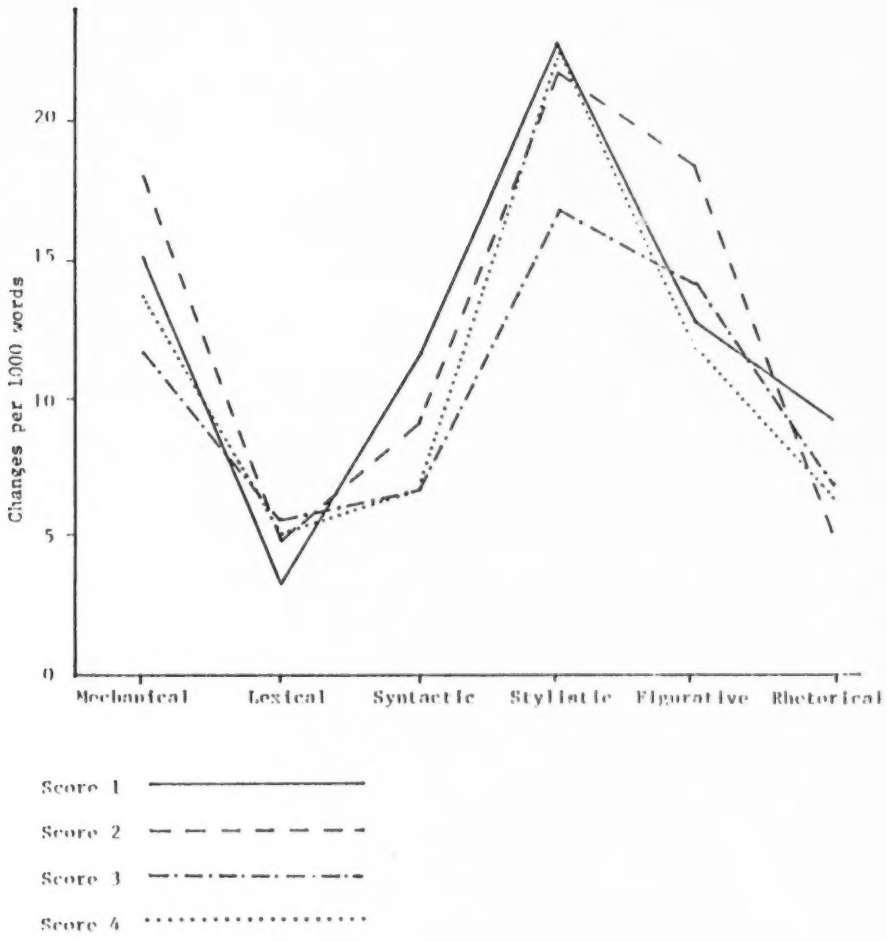
GRAPH III

Revision Relative to Score



Chi-square analysis of revision categories relative to score indicated no significant correlation between the frequency of revisions per thousand words in each category and the score obtained. Hence, the null hypothesis was retained.

The amount and type of revision carried out by students while composing on an essay examination are unrelated to the quality of the final essay; that is, the revision changes made between rough and final drafts on 4-score papers did not differ significantly in number or kind from those on 1-score papers.

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Despite this , the actual amount and type of revising that students undertake are notable. For every thousand words of writing, approximately seventy changes are made between rough and final drafts. These changes may be coded into six quite different categories which are used by students irrespective of the quality of the paper produced: mechanical, lexical, syntactic, stylistic, figurative, and rhetorical. For every thousand words of written first or rough draft, students make approximately fifteen mechanical revisions, five lexical revisions, eight or nine syntactic revisions, twenty-one stylistic revisions, fourteen figurative revisions, and seven rhetorical revisions. Twenty-seven pages of revision examples and detailed discussion, somewhat after the fashion of I. A. Richards in Practical Criticism (1929), are reproduced in the complete research report, but are omitted here in the interests of space.

1-score papers exhibit, to a more noticeable extent than those at other score levels, revisions that involve complete changes, or apparent changes, of meaning, that is, rewriting of concepts from rough to final draft into longer, often more convoluted phraseology involving confusing mental leaps, which are usually coded as figurative or rhetorical. Also, these students frequently have very little to say on the topic, and tend to say it in as many ways as possible, making revisions of repetition (rhetorical and stylistic) to fill out their text; they hope, no doubt, to impress by quantity as opposed to quality of text.

2-score papers exhibited one revision characteristic seldom found in 1-score papers, that of a changed, or sometimes alternating, point of view. Rough drafts written in the first person were revised in the final draft to second or third person point of view. Those in the third person initially might change to first or second in the final draft. Usually this revision was not consistently maintained throughout the essay. These revisions, unless contaminated by associated figurative or rhetorical revisions, were coded as stylistic. Also evident at this score level was a continuing tendency to change meaning, or appear to change meaning, between rough and final drafts, coded figurative.

Although there is a similar frequency of revision in each category for each score, the nature of these revisions appears to be changing at the 3-score level. Complete changes or apparent changes of meaning between rough and final draft, although still found, are not quite so prevalent. Better

students have more to say on a topic--average word counts in the sub-sample increase with score: 258, 400, 488 and 554 words, respectively--and, consequently, students seem to grope less for what to say and, perhaps, more for how to say it at this level. Fewer 3-score revisions actually weaken the final product. And point-of-view shifts occur less often as students at this level tend to favour the third person. Associated with these characteristics is an increase in the amount of revision to which a single component of text might be subjected.

Papers at the 4-score level demonstrate further the tendency of abler students to be concerned with how to express a concept as opposed to what concept to express. Again, better students have more to say, 4-score papers averaging more than twice the number of words of 1-score papers, and they demonstrate an increased interest in how to say it appropriately. Lexical revision is noticeable in these papers, as is stylistic revision. Several changes, as opposed to only one or two at lower scores, may occur in a single component of text, and these may be more difficult to categorize. The quality of revision, consistent with the intellectual abilities of 4-score students, is also noticeably superior to that found in papers of lower scores. It should be recalled that only eighty-six papers, 6.27% of the sample, received a 4-score grading in a total of 1372 papers in the sample.

Lexical revision in 4-score papers frequently incorporates other categories of revision as well in the same component of text. If the revisions are inextricably bound, they are coded as one change, the "highest." If the revisions are identifiably separate, they are coded separately. Very rarely, a revision will not be coded in the "highest" category present because of some strong argument otherwise. This decision is usually based on what the writer appeared to be attempting to accomplish rather than on what was in fact achieved. The sample revisions and discussions in the complete report (Gee) exemplify these observations extensively.

Conclusions

It would appear that topics cannot be selected, despite the care and rigor exercised in their selection, so that they are of equal difficulty or quality. The structuring of the topic statements themselves, and the differences in that structuring, appear to influence the development of an

essay. It also appears that, where several topics are made available on an essay examination, the students who opt for the least popular topics tend to make the highest grades or scores. Markers may be biased against a topic, get bored when marking the same topic over and over again, or more capable students may opt for one to two particular topics. Even the order of topics may influence their equality.

Students outline essays and write rough drafts in many ways. A definite correlation exists between essay quality and the use of a outline and rough draft together. Few students outline as formally as is taught in school. Some intermix outlining and rough drafting. A common practice in both outlining and rough drafting is to discontinue the prewiting activity as soon as ideas and structure become obvious and time is better spent on the final draft. As well, outline form may be used to cope with ideas which are coming too fast in the midst of the development of a rough draft. Conversely, outlining, or point form listing, may restimulate the flow of ideas if they cease or slow during rough drafting. Finally, a few students appear to think about the essay topic by using an outline or rough draft, but not to structure their final essay based on these devices. Essay organization, for these students, appears to be separate from conceptualization of the topic and reserved for writing of the final draft.

Although the amount of revision carried out by students on their rough drafts is similar despite the quality of the final essay produced (or the ability of the students), the quality of revision does appear to vary with student ability. Students undertake a surprising amount of revision on essay examinations. Moreover, all students use all six types of revision. Weaker students, apparently having much less to say on a chosen topic, tend to revise so as to expand their text by repetition. Consequently, they tend to produce more rhetorical and stylistic revisions of this nature than do students of greater ability. Also, weaker students tend to have more problems with <u>what</u> to say as opposed to <u>how</u> to say it, and, as a result, their revisions frequently alter meaning completely. These revisions are characterized by confusing structural changes.

Abler students tend to have more to say about a topic and appear to concern themselves more with how to say it. Revisions which result in meaning change are less apparent. Concern for the right word becomes noticeable, resulting in an increasing number of lexical revisions. More revision of a

single component of text is also apparent at the 3- and 4-score levels. This concern for how a concept might appear in print results in many stylistic revisions. However, these stylistic revisions fulfill a different purpose than those used by weaker students who revise for mere repetition to add quantity of text.

Some students revise to change the point of view. Concern for this kind of revision is not overly apparent in 1-score papers. But, at the 2-score level, an increasing awareness of this stylistic consideration appears to be occurring. Control of person appears to offer difficulty for these students. By the 3-score level, students tend to use third person at the outset in their rough drafts, resulting in fewer revisions of this nature in the final draft. Finally, as would be expected, revisions which tend to weaken rather than improve a passage appear to taper off as the quality of papers increases.

Implications

For Examination of Written Composition

Successful writers write about what they know, be it firsthand knowledge or researched information. In testing students' writing ability, it is only realistic to have them write on topics about which they have some knowledge. Writing cannot occur in a vacuum. Offering students a selection of writing topics from which to choose increases the possibility that there will be at least one topic about which each student knows something. However, as this study has shown, offering a choice of topics also introduces inequality in the difficulty of the topic offered and the reaction of the markers. Mellon states in connection with NAEP exercises,

> Another problem pertains to the structure and wording of topics . . ., to the difficulty of formulating such topics in clear rhetorical terms that specify purpose, mode of discourse, voice, and audience in such a way that the compositions of different writers may be compared with one another and judged accordingly. (p. 35)

The solution to the problem lies either in making all topics of equal difficulty so that markers will react similarly, a seemingly impossible task as suggested by this research, or in offering just one topic. Even one topic, marked at length, may bore markers to the point that papers marked first may receive more favourable consideration.

The syntactic structure of topics can be controlled in order that all topics offered exhibit the same structure. If words, phrases or clauses are compounded in one topic statement, they must be in all. If statements involve simple sentence structure, then none may vary. The same number of sentences must be offered for every topic. Students may still opt for one topic more than for others, however, and introduce marker bias and boredom. The order of topic statements might influence their selection by some students. Even the connotation of some words in some topics might give some writers an unfair advantage over others. Without further investigation of this subject, there is no assurance that the same level of syntactic complexity of topics alone will result in the same level of their difficulty.

Two additional factors still prevail in equalizing opportunity for successful composition on essay examinations. These are purpose and audience. The student who can develop a purpose and imagine an audience will likely experience more success than will the student who cannot. Nevertheless, as with what a writer himself brings to a scenario or picture, being able to develop a purpose for writing and imagine the audience would appear to be part of the writing process, and, therefore, part of what is being examined. These factors can, however, be incorporated into a scenario or the writing directions accompanying a picture if so desired. Moffet suggests in Teaching The Universe of Discourse (p. 33) that as a writer's ability grows his audience moves from "internal monologue" to a "distant, unknown audience." High school examinations test, at the extreme level of ability in this regard, success in writing for the "distant, unknown audience," a task which may be too demanding of high school students. Diederich has suggested in Measuring Growth in English (p. 20) that it may be impossible to assess writing ability, per se, anyway, or at least to quantify it. Odell (Cooper, 1981) recommends giving information about audience, purpose and form to the students taking the test. Additional research into the effects of audience awareness on quality of writing as well as on writing ability generally is certainly needed.

Finally, because of the significant correlation between outlining and rough drafting and score, this study suggests that students should be encouraged both to outline and to rough draft their examination essays. While the claim of causation cannot justifiably be made, evidence suggests that thinking about the subject of the essay is facilitated by writing ideas down,

first of all in some point-form fashion and, secondly, in some development and elaboration of these points. It would not appear to be necessary to adhere to any particular format for outlining or even to outlining prior to, rather than during, the rough drafting. The procedure with which the writer feels most comfortable is probably the most productive.

For Composition Instruction

Bridwell (1979) observes that

> Until the characteristics of revision in the composing process of both competent and developing writers are more completely understood, the pattern of writing instruction which allows students to submit 'one-shot' or minimally revised pieces of writing for evaluation will probably continue to be most typical. (p.4)

Graves (1983) observes of young children that "without help, most children see little sense in revision. The dictum, 'Revise your writing,' leads to a few more correctly spelled words, some extra commas, or the erasure of black smudges in the margin" (p. 151). High school students, it would appear, unlike elementary school children, do demonstrate that they see sense in revision, and the dictum to revise does lead to the six categories of revision and a surprising quantity of it that is identified by this study. However, the quality of it is another matter. Perhaps enough help has been forthcoming over the twelve years of their schooling to promote student revising but teachers, not knowing "what children see, and the process and order of their seeing" (Graves, 1983, p. 151), have been unable to teach for quality revision.

As with examination of written composition ability, instruction might best be approached not by offering a selection of topics but by offering one topic, possibly in the form of a picture or scenario, maybe on occasion a musical selection, and only sometimes a sentence statement. Instruction should involve students in how to approach a topic, rather than in a request that they write about it, at least initially. They should participate first in teacher-directed outlining, or identifying points of class knowledge about the topic, whom the writing's for and why. If they cannot, it is the wrong topic. Secondly, they should compose the rough draft, again as a class under teacher direction using the blackboard perhaps, or chartpaper, and, ultimately, revise along with the teacher, both as they compose and after.

In this manner, all students would be shown the process in practice and they could then be directed to practice it on their own with a given topic or

picture, readying them for ultimate essay testing. They might then see what fewer than a fifth of students now see, that outlining is not a formal procedure, that it can be introduced into the middle of a rough draft, that it is for thinking about a topic and need not, any more so than a rough draft, always be completed. They might also be shown that revision polishes an essay, adds ideas, rephrases, corrects, modifies, reorganizes, pares verbosity and redundancy, but does not usually restate the same thing in additional ways or change meanings entirely for no apparent purpose. Finally, they might come to see that one cannot write about that of which one knows nothing.

Nor can their teachers just assign a topic and expect quality writing to evolve as if by some magical process. It will not. As all graduate students know, the most difficult thesis chapter to write is chapter two, the review of the literature. Why? Because in it they are not writing about what they know, have researched and discovered and understood; they are trying to amalgamate what others know and to make that synthesis reasonable and well-written. It is an excruciatingly difficult type of writing to do well. The most common writing exercise given high school students is the essay based on library research of what others, probably scholars, have written about a topic. Students are asked to perform the most difficult writing task of all--and this almost always without adequate instruction--the amalgamation of researched information. The requirement to write a short story or article about something they have experienced or are interested in, even to write a poem about an emotion or a familiar scene, is a much better, more realistic, writing exercise. "The student knows little of the world except what he has experienced. He must begin by writing about his world. . ." (Murray, 1968, p. 17). "The student needs to find some personal connection with the topic in order to tap his tacit knowledge of the language" (Britton, 1977, p. 37).

> One problem with the NAEP essay exercises, which is also a problem in classroom teaching, is that the assessors seem to have underestimated the arduousness of writing as an activity and consequently overestimated the level of investment that unrewarded and unmotivated students would bring to the task. (Mellon, p. 34)

For Research

> Theoretical research on the composing process is embryonic in comparison with the senectitude of instructional studies, and we can hope that with solid theoretical research, we will develop alternative models of the composing process that will allow us to generate important researchable questions about the operations and sub-processes of the composing process. (Sommers, 1979, p. 49)

Implications of this study for future research may be drawn from all three areas of the study. Further investigation is needed of what constitutes a fair and equitable topic for composition examination purposes. It appears that in order to examine writing ability of students, examinations which offer more than one topic are unjust. Examinations which offer only one topic must also be controlled for marker boredom and bias. Possibly the best way to achieve this is to offer not one topic statement but a scenario consisting of a paragraph or two to which all examinees must respond. Better still, a picture--dare one suggest a musical selection--to which the writers must respond offers an innumerable set of topics but each topic is that which the writer brings to the picture, a measure, in fact, of a part of the writer's composition ability itself, the identification of the topic, and part of what the examination should be attempting to access.

Are all students given an equal opportunity for response when a scenario is presented? A three dimensional object? Or music? Should purpose and audience be stated in accompanying directions on an essay examination, or is the ability to invent these part of what is being examined? When purpose and audience are stated, is there a difference in product, and, if so, what kind? What motivates students to select one topic over another? Is topic order alone significant, or in connection with syntactic structure? Can topic statements be developed which are syntactically equal in complexity? If so, does the same level of syntactic complexity among topics result in the same level of their difficulty for student writers? Do different students hold different purposes for writing on the same topic? Do these result in different modes? In different quality? The entire concept of rhetorical context for writing requires study.

In this study, rough drafting used alone was shown to correlate only marginally with score. Is this correlation due to chance, or not? Do students, in fact, write as well using just a rough draft, or is the outline required in conjunction with the rough draft, as is shown by this study, before correlation with higher scores is obtained? Could a controlled study be devised to prove causation? Further research may be necessary to ensure that Type II error has not been introduced in connection with the question of rough drafting used alone.

What effect does motivation have on whether or not prewriting activities will affect ultimate writing quality? Are students more motivated to write a composition examination than a research essay or a short story? Do the same correlations relative to prewriting and score found by this study pertain to non-examination writing?

Donald Murray (1978) has described revision as the "least researched, least examined, least understood, and usually least taught" (p. 85) of the writing processes. In this study, stylistic revision was shown to predominate over other categories of revision. Was this due to the category design? Are there other stylistic characteristics against which writing quality might be assessed, e.g., density, metaphoric language (Winterowd, 1975, p. 300), direction of modification (Herrick, 1979), types of modification (Hunt, 1970)? Do current teaching practices result in the predominance of stylistic revision in examination writing, or is it a natural characteristic of language use? Would the same data be available from non-examination writing? At the post-high school level? Could an instructional technique be devised to systematically teach revision? What effect on composition quality would use of such a technique have? What effect on composition quality would emphasizing one of the other five categories of revision (besides stylistic) have? And, finally, what is the real qualitative difference, if any, among revision categories which students of different writing abilities use in writing? Would a holistic scale of six, as opposed to four, be more definitive in this regard?

In summary, research into the composing process, as Sommers suggests above, is still in its infancy. More questions are generated than are answered in a study such as this. However, research into the writing product, as well as study of the writing process, can reveal much about the process and

will do so in a fashion which may be controlled to the extent necessary for valid, reliable research. Much remains to be investigated: Should a choice of topics be given on composition examinations? Will the same level of syntax among topics result in the same level of difficulty? Should one topic only be given, or should a scenario, a picture, or music be the stimulus for tests of writing ability? Should the audience be identified? The purpose? The form? Can an effective outlining and rough drafting process be taught? Can the revision process be taught more effectively than it now is? This much is known:

1. Where a number of topics is offered for examining writing ability, the topic selected bears a significant relationship to the score obtained.

2. The type and amount of revision carried out on an essay is not related to the topic chosen.

3. Students who employ an outline and a rough draft together score significantly higher on their essays than those who do not.

4. The amount of revision which occurs between the rough and final draft of an essay in an examination setting is not related to the quality of the essay obtained, although the quality of the revision may be.

The fact that all students do much more revision of their writing in an examination setting than was initially suspected is surprising in itself. That they revise for six distinct purposes, despite their abilities, is remarkable. The need now is to determine how that revision might be directed toward the production of higher quality writing from all students.

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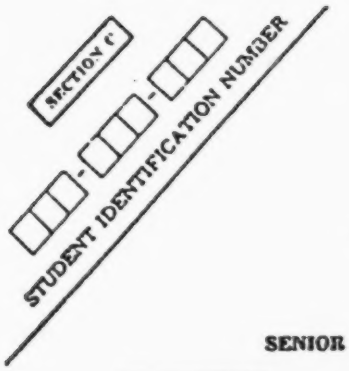
APPENDIX A

The Alberta Written Composition

Achievement Test for 1978

(Note: This examination booklet was printed on both sides of the page; consequently, pages "For Rough Work" were found on the left-hand side of the open booklet facing pages "For Finished Work.")



Alberta

EDUCATION

SENIOR HIGH SCHOOL ENGLISH — WRITTEN EXPRESSION

SECTION A — GENERAL DIRECTIONS

The time allowed for this test is 2 hours.

Choose ONE of the STATEMENTS on page one as a basis for your composition and consider the SUGGESTIONS FOR WRITING outlined on page one.

The booklet provides pages for rough work and for finished work. Pages labelled FOR FINISHED WORK should contain your completed draft. Neat revisions on these pages are acceptable.

Provide a title for your composition.

You may use a dictionary and any other reference books, such as a thesaurus and writer's guide, which are used to assist in the accuracy and effectiveness of expression.

Finished work written in blue or black ink will be appreciated.

How well you write is more important than how much you write. Your composition, however, should be of a length which permits you to develop and present your ideas effectively.

(This test was created by Alberta teachers, and the format has been field-tested in Alberta schools.)

To ensure accuracy in the handling of your booklet, Section B and C must be completed as follows:

SECTION B — *Check label carefully.* (Notify the Presiding Examiner if the name on the label does not correspond to your name.) Place label in the dotted box. IF NO LABEL HAS BEEN PROVIDED, fill in the necessary information in the space provided.

SECTION C — From the label, write your student number in the area designated. If NO LABEL has been provided, omit Section C.

Upon the completion of the test, seal the booklet with the seal provided and return to the Presiding Examiner.

SECTION B The following information must be given:

Name _____
Surname Christian Names

Mailing Address _____
City, Town, Village

Birth Date _____
Day Month Year

BEST COPY AVAILABLE

SCORING OF WRITTEN EXPRESSION

Writing will be scored on the strengths shown in the selection, organization, development, and expression of the ideas and feelings you present on the topic you choose. Each paper will be scored according to the category in which most of the strengths lie.

CATEGORIES

4. Some writing gives the impression that it is the product of exceptional thought and expression. Carefully chosen and closely related supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are clear. The expression reveals a mature use of sentence structure, grammar, spelling, and vocabulary. Such writing demands respect. At the completion of High School some students produce writing of this quality.

3. Some writing gives the impression that it is the product of proficient thought and expression. Appropriate supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are quite clearly seen. The expression reveals a mastery of sentence structure, grammar, spelling, and vocabulary. Such writing prompts attention. At the completion of High School many students produce writing of this quality.

2. Some writing gives the impression that it is the product of limited thought and expression. Conventional thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are somewhat vague. The expression reveals a mechanical approach to sentence structure, grammar, spelling, and vocabulary. Such writing is usually accepted as adequate. At the completion of High School most students produce writing of this quality.

1. Some writing gives the impression that it is the product of unorganized thought and expression. A collection of unrelated ideas leaves the central idea or theme uncertain. The content is presented so that the writer's interpretation, attitude, and purpose are sometimes unclear. The expression reveals a lack of assurance in sentence structure, grammar, spelling, and vocabulary. At the completion of High School some students may produce writing of this quality.

Please note that the markers, in general, will concentrate on your strengths.

BEST COPY AVAILABLE

ASSIGNMENT: Choose ONE of the following STATEMENTS as a basis for your composition and consider the SUGGESTIONS FOR WRITING outlined below.

STATEMENTS	Check the STATEMENT you have chosen
1. The most important freedom is the freedom to pursue one's dreams.	_____
2. Modern society treats young people and old people in the same ways.	_____
3. Money and material goods are not necessarily the measures of success and happiness.	_____
4. Nature in Alberta expresses itself in beautiful extremes.	_____
5. Young people should have a greater say in government for it is their future that is being shaped.	_____
6. It is a myth that young people are rebellious. They are, in fact, of any group the most docile and the most resistant to change.	_____

SUGGESTIONS FOR WRITING

No matter which statement you write about, make your central idea or theme clear. Support it with information and observations from your reading, viewing, and first-hand experiences. Use the prose writing methods and techniques which permit you to express your ideas most confidently. Some possible ways are as follows:

— Construct arguments to persuade someone to accept your point of view.

— Describe situations which will illustrate and support the statement you have chosen.

— Explain your point of view by referring to someone or something you know or have read about.

— Compare the situation in the statement with one from your own experience.

— Agree or disagree with the statement.

BEST COPY AVAILABLE

FOR ROUGH WORK

(Additional space for Rough Work on pages 4, 6, 8, 10 and 12.)

FOR FINISHED WORK

(Additional space for Finished Work on pages 5, 7, 8, 11 and 13.)

APPENDIX B

Raw Data

Score 1

Number of words in rough drafts (N=31): 7985
Number of papers with no rough drafts: 5
Average number of words per paper: 257.58
Range of words in 1-score papers: 101-565

Number of Revisions by Category in 1-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	121	15.15
Lexical	26	3.26
Syntactic	93	11.65
Stylistic	182	22.79
Figurative	102	12.77
Rhetorical	74	9.27
Total	598	74.89

Score 2

	Number of words in rough drafts (N=35):	13585
*	Number of papers with no rough drafts:	1
	Average number of words per paper:	399.56
	Range of words in 2-score papers:	223-765

Number of Revisions by Category in 2-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	245	18.04
Lexical	65	4.79
Syntactic	124	9.13
Stylistic	296	21.79
Figurative	250	18.40
Rhetorical	69	5.08
Total	1049	77.23

* One paper bore so little comparison to its rough draft that counts of any specific changes were not possible.

Score 3

Number of words in rough drafts (N=35): 17092
Number of papers with no rough drafts: 1
Average number of words per paper: 488.34
Range of words in 3-score papers: 137-875

Number of Revisions by Category in 3-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	200	11.70
Lexical	95	5.56
Syntactic	114	6.67
Stylistic	287	6.67
Figurative	242	14.16
Rhetorical	116	6.79
Total	1054	61.67

Score 4

Number of words in rough drafts (N=32): 17733
Number of papers with no rough drafts: 4
Average number of words per paper: 554.16
Range of words in 4-score papers: 190-1007

Number of Revisions by Category in 4-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	242	13.65
Lexical	90	5.08
Syntactic	117	6.60
Stylistic	398	22.44
Figurative	209	11.79
Rhetorical	112	6.32
Total	1168	65.88

APPENDIX C

Sample Coding Card

Examination I. D. #603-4
Score: 4
Topic: 6
Words in rough draft: 432

Categories:	Tally:	Totals:	Remarks
Mechanical		8	
Lexical		1	
Syntactic		8	
Stylistic		7	
Figurative		4	
Rhetorical		0	

NOTE: The remarks column was used for examples of rough draft text and revised final draft text, which later provided data for Chapter V. This column also indicated if there were no rough draft, if the revisions were idiosyncratic, or if the paper were atypical in some other manner. The researcher also made notes here about insights and ideas as they occurred.